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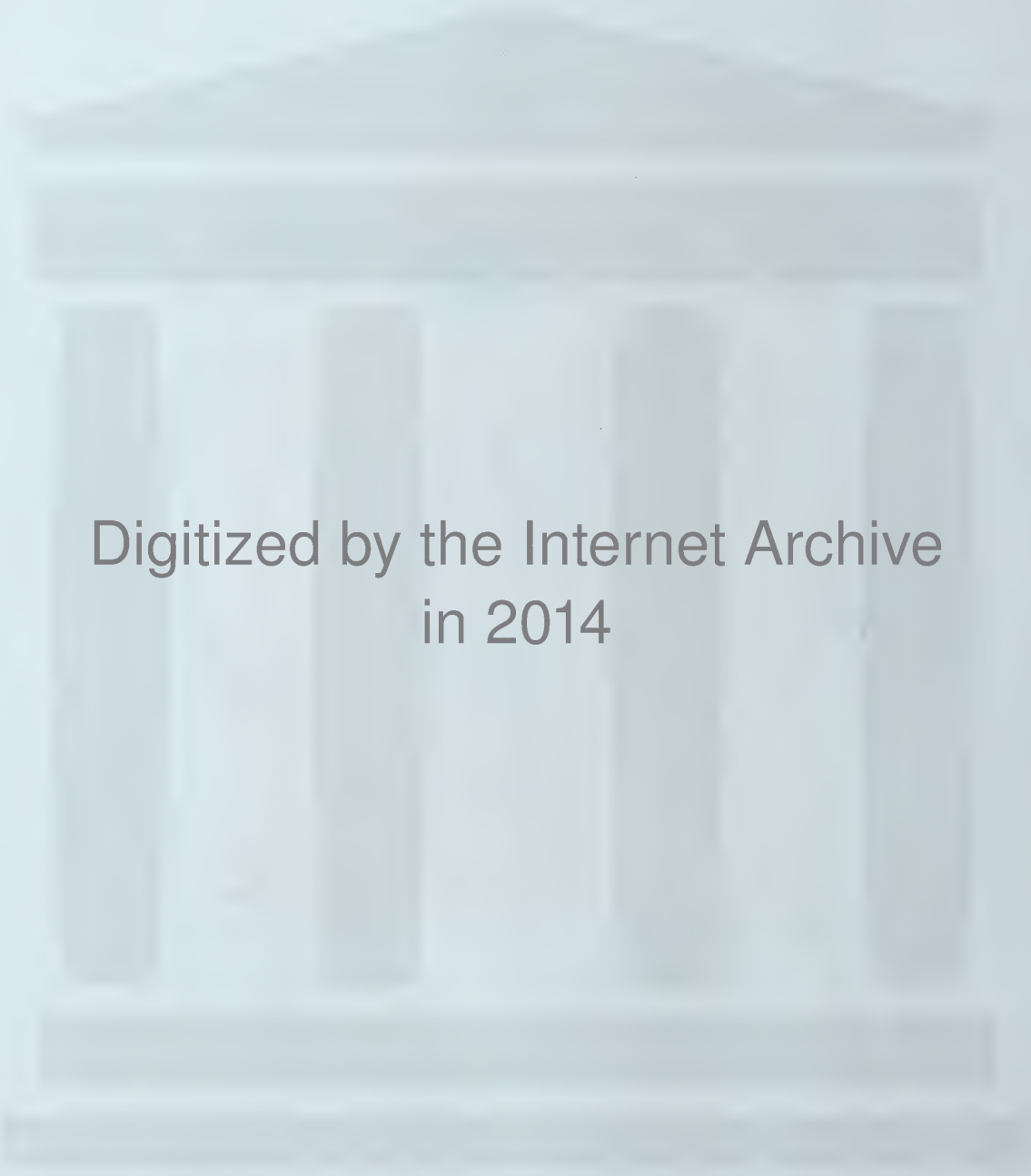
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As the Olympic Movement develops international friendship and amity, so can international understanding and respect come from the study of fine arts. There is no reason that San Francisco, already a favorite city for foreign visitors, cannot, through this Museum of Asian Art, construct this bridge of understanding which can be as important as those over the Bay and Golden Gate, and even more significant internationally. This will be San Francisco's contribution to a happier and more peaceful world.

AVERY BRUNDAGE

JUNE 10, 1966

Twenty five years ago, the audience attending the opening of the Asian Art Museum but little anticipated, one suspects, the eventual importance of Mr. and Mrs. Brundage's gift to America. It is perhaps further true that few of our friends in Asia foresaw at the time the role the new museum would play in the education of our publics, about the breadth and wealth of Asian art, about the social and economic necessities of learning something of the history, attitudes, and accomplishments of the people who have always enjoyed the position of being the majority on earth.

Asia has been so often the source for much that is important to the world, and so little acknowledged in the West as leader or creator of art and history. How many of our children even know that all the major religions of the world are Asian in origin? Or care? A few good citizens of San Francisco have always cared and because of them the museum is here.

The City and County of San Francisco graciously accepted the Brundage Family gift, and it is through the good efforts of Mayors George Christopher, John Shelley, Joseph Alioto, George Moscone, Dianne Feinstein and Art Agnos, together with the successive boards of supervisors, most recently headed by President Doris Ward, that the Asian Art Museum has been in large part sustained by public appropriations. The Asian Art Museum is proud to be a municipal institution.

The private sector has played a most significant part in financing the programs and staffing of the Museum. The Asian Art Commission has been led by a series of remarkable individuals, and the Asian Art Museum Foundation equally so, and we thank each of them for the sustained and successful support engendered by their hard work and dedication. Their associates in membership on the Commission, the Board of the Foundation, and the many others who have served on committees and volunteered in so many ways to advance the institution are permanently honored by the Museum.

The staff of the Museum is one of high professional standing, long service, and great enthusiasm. Without their attention to the collections and programs, Asian art would be far less a presence in this country.

This publication, generously supported by a grant from Mr. and Mrs. Brook Byers, is dedicated to the distinguished service of the members and Board of The Society for Asian Art, an organization founded specifically to bring the Brundage Collections to San Francisco. Together with The Museum Society and the Auxiliary, The Society for Asian Art continues a splendid tradition of support for the Museum.

RAND CASTILE, DIRECTOR



RENÉ-YVON LEFEBVRE D'ARGENCÉ, Director Emeritus of the Asian Art Museum, was consultant to The Avery Brundage Collection from 1964-1968, and Director and Chief Curator of the museum from 1969 until his retirement in 1985. Born in Plouescat, France, he was educated at the Collège St. Aspais, Fontainebleau; the Lycée Albert Sarraut, Hanoi; the Ecole Libre des Sciences Politiques, Sorbonne; Pembroke College, Cambridge University; and the Brevet de l'Ecole Nationale des Langues Orientales Vivantes.

Mr. d'Argencé was a Professor of Art History at the University of California, Berkeley, prior to his long association with the Asian Art Museum. At the museum, he organized many special exhibitions which traveled throughout the United States and abroad and was the author of a number of scholarly catalogues, including Chinese Jades in The Avery Brundage Collection; Bronze Vessels of Ancient China in The Avery Brundage Collection; and A Decade of Collecting.

He was an active member of local and international arts committees and the recipient of numerous awards. They include the Officer of Culture Merit Order, Korea; the Chevalier de l'Ordre du Mérite, France; the Order of Merit, Avery Brundage Foundation; Chevalier de l'Etoile du Nord, Sweden; and the Médaille de la Reconnaissance Française, France.



CLARENCE F. SHANGRAW, Deputy Director and Chief Curator of the Asian Art Museum, was educated at Yale University and the University of California, Berkeley. In 1964 he worked with Avery Brundage to catalogue The Avery Brundage Collection. He has been the museum's senior curator since 1968.

Mr. Shangraw has mounted 28 exhibitions in 24 years, including The Exhibition of Archaeological Finds of the People's Republic of China; 5,000 Years of Korean Art; Treasures from the Shanghai Museum, and The Drake and Cermeno Expeditions' Chinese Porcelains Found at Drakes Bay, California.

He is the author of *Origins of Chinese Ceramics* and numerous articles in *Artibus Asiae*, *Oriental Art*, *Archaeology*, *Apollo*, *Korean Culture*, *Arts of Asia*, and *Orientations*. In addition, he has also co-authored a number of articles and is a regular contributor to *The Society for Asian Art Newsletter* and *Triptych*, the bi-monthly publication for members of The Museum Society.

In addition to Asian art, his special interests include raising Asian orchids and breeding rare Tibetan spaniels.



RAND CASTILE, Director of the Asian Art Museum since 1986, was formerly the director of Japan House Gallery in New York. During his 17-year tenure there he negotiated, organized, and presented over 40 exhibitions from the U.S., Japan, and Europe.

A graduate of Drew University, Mr. Castile was awarded a Fulbright-Hayes fellowship in 1966 for study in Kyoto, Japan. He received the New York City Mayor's Award of Honor for Arts and Culture in 1982, and in 1987 he received the Alumni Achievement Award in the Arts from Drew University. A specialist in Japanese art, Mr. Castile has written extensively for exhibition catalogues and periodicals in the U.S. and abroad. The author of *The Way of Tea*, he is also a former critic for ARTnews.

Mr. Castile is a member of the Visiting Committee to the Far East Department of The Metropolitan Museum of Art and was a member of the U.S.-Japan Cultural and Educational Conference from 1972-1986. He is a board member of the National Maritime Museum, San Francisco, the Seoul-San Francisco Sister City Committee, and the Japan Society of Northern California; and is an advisory member of the University of San Francisco Center for the Pacific Rim.

He is active in the arts on a state level and in 1990 chaired the panel for the state of California Governor's Awards in the Arts and Philanthropy. He is also a member of the Association of Art Museum Directors.



This 19th-century religious tangka (hanging) depicts a historical Lama and is created of appliqué fabric. It was presented by the second King of Bhutan to the English political officer J.L.R. Weir of Sikkim sometime between 1928-32. Bhutanese art is rarely found in American museums, but the Avery Brundage Collection.

The Museum on the Move

The Asian Art Museum of San Francisco has outgrown its home in Golden Gate Park. Repository of a vast treasure trove of Asian art, the museum embodies the vision of one man, Avery Brundage, who gave the first part of his stellar collection to the people of San Francisco on July 15, 1959. Having established the nucleus of the Asian Art Museum with this gift, he then made a second major bequest ten years later. Now, as throughout 1991 the museum celebrates the 25th anniversary of its opening to the public, you can help it realize the next critical stage of development by supporting its move to San Francisco's Civic Center.

From the beginning, the Asian has enjoyed—and relied upon—the support of the civic-minded people of San Francisco, and those in the larger community, who love and recognize Asian art as a symbol of thousands of years of civilization and culture. At the Asian, 12,000 superb works of art span six millennia of pan-Asian civilizations. But due to space limitations, 85% of these objects are always in storage, despite the fact that Director Rand Castile's first project upon arriving at the Asian in 1986 was to double the number of works on display. Through the generosity of donors, the Asian's collection continues to steadily grow, further underscoring the need for larger quarters.

The legal groundwork for the move to the San Francisco Main Library building, which becomes available when the Public Library moves to its new home on the adjacent block, was endorsed by the City's voters in 1988. Said Mayor Art Agnos, "The Asian Art Museum's priceless collections are one of San Francisco's crown jewels. It is only fitting that they be displayed in a worthy setting in the heart of the City's cultural and public center." Among the many benefits of the move to the library building, a Beaux-Arts classic in Civic Center Plaza, is the fact that in its spacious new setting, the museum will be able to display many more masterpieces from its stunning, world-renowned collection.

AN IMPRESSIVE FINANCIAL ASSET

It is impossible to place an actual dollar value on the Asian's collection because so many of the unique items in it are priceless or irreplaceable. A general idea of its worth can be obtained, however, through extrapolation on the basis of what similar objects have sold for at auction in the past or known prices of

"The museum's priceless collections are one of San Francisco's crown jewels. It is only fitting that they be displayed in a worthy setting in the heart of the City's cultural and public center."

MAYOR ART AGNOS



ABOVE: Gala preview, June 10, 1966. Left: Avery Brundage, Richard Rheem, Elizabeth Brundage

BELOW: Marjorie Bissinger Seller (right) represented The Society for Asian Art in the receiving line at the gala evening.

"I very much wanted the Brundage collection for San Francisco. I believe in art; I believe in museums, symphonies, all the things that make a big city."

FORMER MAYOR GEORGE CHRISTOPHER

private sales. Based on rough estimates, Clarence Shangraw, Deputy Director and Chief Curator, provided some comparisons. "As a municipally-owned financial asset in the billion dollar category, the only thing worth more is the portfolio of city-owned land and buildings," he said. He added that the collection's value today is greater than that of the City's entire transportation system.

OLD FRIENDS/NEW FRIENDS

Consider that just 25 years ago there was no Asian Art Museum in San Francisco. The city claims this invaluable resource because of one great donor, three highly motivated mayors—George Christopher, John Shelley, and Joseph L. Alioto—and a relatively small group of dedicated people who worked tirelessly to help them secure The Avery Brundage Collection in trust for the people of San Francisco.

Recalled George Christopher, San Francisco's mayor from 1956 through 1964, "We were competing with a number of other major cities for the collection, including Chicago, Mr. Brundage's home town. At one point I said, 'Mr. Brundage, as International Olympic Committee President, you are a man of international stature. I want to remind you that San Francisco is the gateway to the Orient. In the future, every day dozens of planes from Asia will land here, bringing countless people who will see your collection. In Chicago, fine city that it is, a much more limited number will see it because Chicago is a mid-way city.'" Continuing, he said, "I very much wanted the Brundage collection for San Francisco because I believe in art; I believe in museums, symphonies, all the cultural things that make a big city. I thought it would be a tremendous asset to San Francisco. And it is."

ONGOING COMMITMENT

Many of those who banded together in the early days to form The Society for Asian Art, the museum's dynamic support group that helped pass the 1960 bond issue to raise money to build the museum's present home, are still actively involved with the museum as Commissioners, Foundation Trustees, docents—some of whom celebrated 25 years of service in 1990—and ongoing members of The Society for Asian Art. Among the early organizers who were most active in helping persuade Avery Brundage to donate his collection to San Francisco are Elizabeth Hay Bechtel, Jane Smyth Brown, Katharine Caldwell, Dorothy Erskine, Gwin Follis, Martha Gerbode, Edwin Grabhorn, Alice Kent, Kitty and Charles Page, Marjorie Bissinger Seller, Mrs. Ferdinand Smith, Dr. Wallace B. Smith, Marjorie Stern, and Joe Yuey.

A number of these individuals were also there to serve and support the museum in 1969 when it faced a critical turning point in its history. Negotiations with Mr. Brundage for receiving the second part of his collection started at the end of Mayor Shelley's tenure and were actively underway immediately after Mayor-elect Joseph L. Alioto began the first of his two terms of office in 1968. Concurrently, Mayor Alioto and the Board of Supervisors drafted the City's standard municipal ordinance establishing the museum, then called the Center for Asian Art and Culture, as an independent municipal entity governed by the Asian Art Commission. In addition, the Asian Art Museum Foundation was created to function as the institution's fund raising arm.

Gwin Follis, Foundation Trustee, one of San Francisco's most prominent citizens, and a distinguished Californian who has been integrally involved in many of the City's cultural campaigns, proved to be instrumental in persuading Mr. Brundage to give his entire collection to San Francisco. Joining forces with Mayor Alioto during this critical period, he applied his considerable talents and abilities to help bring about the final consummation of Brundage's magnificent bequest.

At this time, Mayor Alioto also appointed George F. Jewett, who was the first chairman of the Asian Art Commission, and then the first chairman of the Asian Art Museum Foundation, and James M. Gerstley, an original Commissioner who later served as chairman of the Asian Art Commission and the Asian Art Museum Foundation, to raise the \$1.5 million legally required to secure the collection according to the contract between Avery Brundage and the City of San Francisco. So enthusiastic was community support, that Mr. Jewett and Mr. Gerstley, with the help of other Trustees, succeeded in raising the funds well within their 18-month deadline. Having satisfied this legal obligation, the two men went on to fulfill what is termed in the contract as a "moral obligation" to raise another \$1.5 million in the following 18 months.

Said Mr. Alioto of this series of events, "I was personally gratified. We put in the big effort to get and keep the collection, and it is not going too far to say that the Asian Art Museum is the brightest jewel in the diadem of San Francisco's culture."

Today, many of the original group who were involved with the formation of the museum are still giving of their personal and financial resources. Marjorie Seller, founding member and past president of The Society for Asian Art, Asian Art Commissioner, and Foundation Trustee, said of her efforts on behalf of the museum, "There's nothing more fun than starting something. Having been in on the very beginning, it's wonderful to be involved at this time, too, as the Asian prepares to take its place in a vibrant new setting and join the bustling activity of the other cultural institutions in the Civic Center."

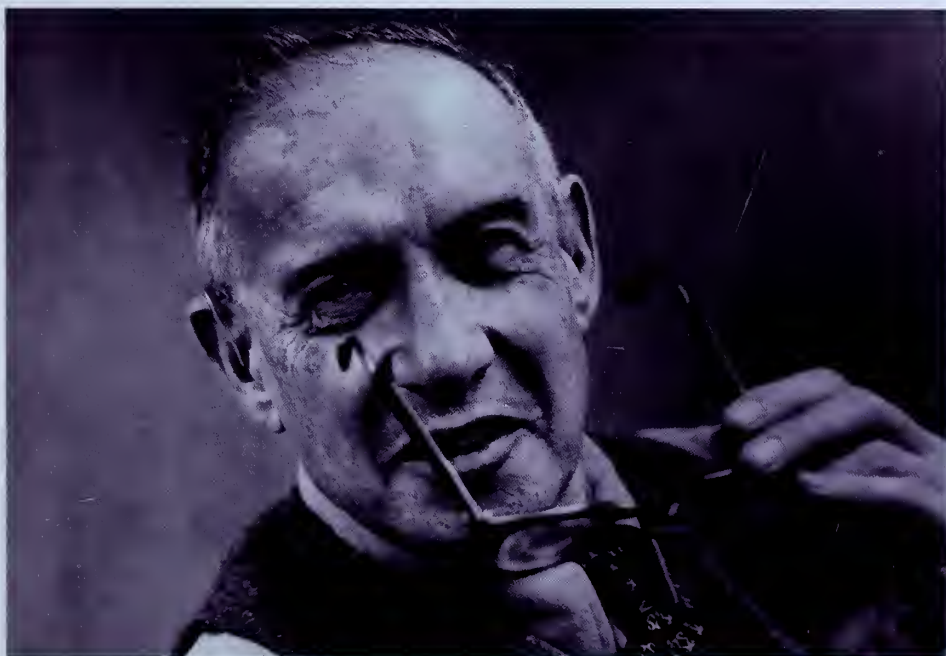
AN OPPORTUNITY TO MAKE A DIFFERENCE

Just as 1969 was a watershed year for the museum, so is 1991. "During this period, as we begin preparing for our move and our next major phase of development, there is a chance for dedicated citizens to become involved with the Asian in a key way," said Rand Castile. "Civic-minded contributors have made the museum what it is today, and they will, through their continuing generosity, make it possible for the museum to realize its full potential tomorrow by enabling it to expand at this exciting point in its history."



ABOVE: Mayor Joseph Alioto (right) presented a civic award to Avery Brundage in 1969.

BELOW: George F. Jewett, the first Asian Art Commission Chairman (right), and Director Yvon d'Argencé in 1969 at the ceremony dedicating a bust of Avery Brundage in acknowledgement of his gift to San Francisco.



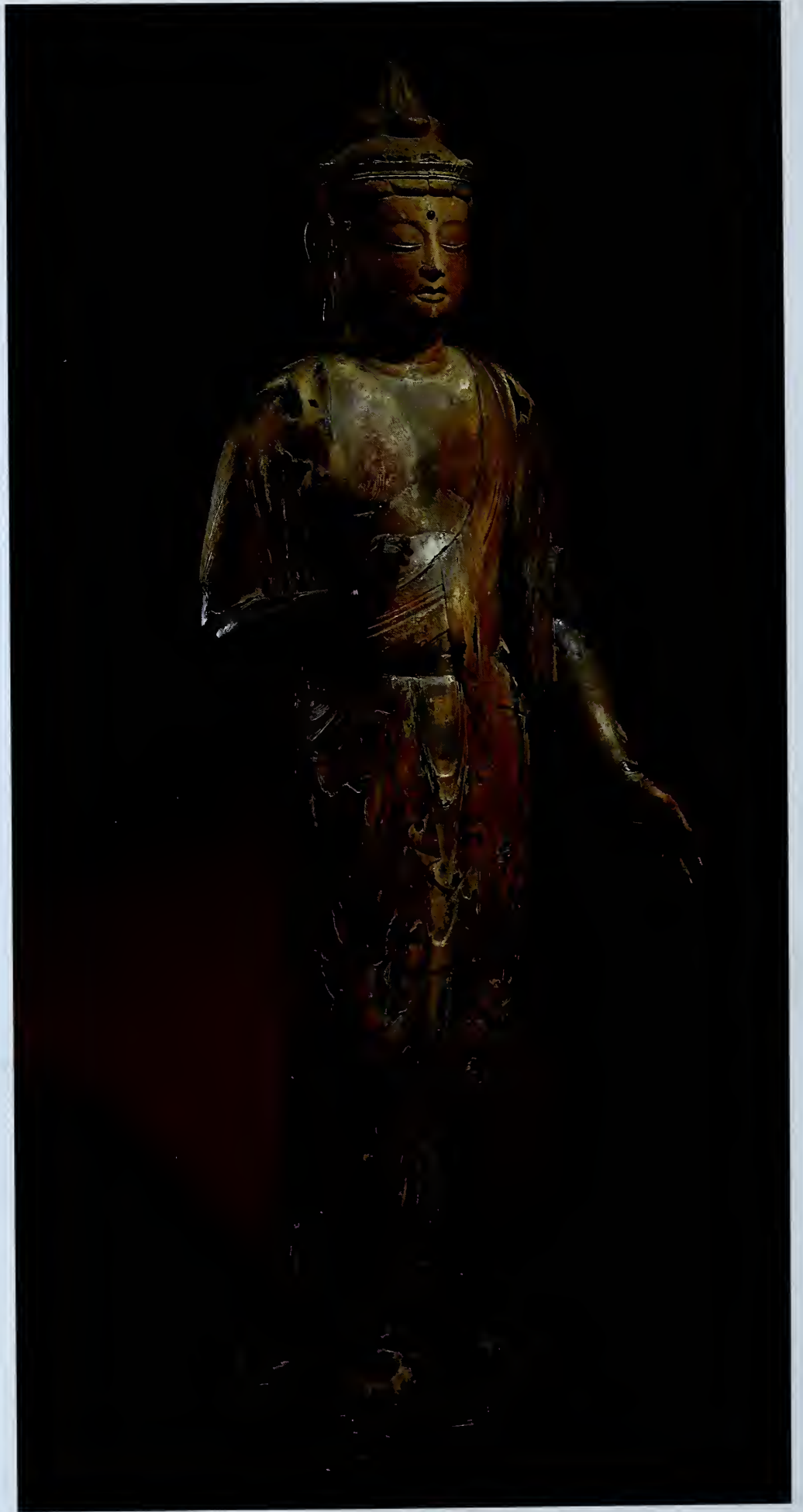
"The Asian Art Museum is the only museum in the world that embraces the arts of all of Asia. With a world-class collection in every area, it is one of the great cultural treasures of San Francisco, the U.S., and the world." Peter Drucker, author and columnist, is perhaps best known for his important works on the structure of American corporate management. In addition, he pursues a wide range of interests which include Japanese art. Dr. Drucker served as an Asian Art Commissioner from 1986 through 1989.



Genevieve Spiegel, current Chairman of the Asian Art Museum Foundation, and her husband, Hart H. Spiegel, at a recent museum event.

*"Art is an expression of
the way the mind works.
If I can begin to
understand the art, I can
begin to understand the
mind."*

CLARENCE SHANGRAW



This 12th-century Fujiwara wooden Bosatsu Kannon, standing life-size, was once registered in Japan as an Important Cultural Property restricting its exportation; however, the National Treasures Committee of Japan removed this registration on May 24, 1960, in gratitude to Brundage for what he was doing for Japanese culture. Such an object could not be purchased today for any price, much less exported from Japan.

Moving into the Future

"THE BRIDGE OF UNDERSTANDING"

When Avery Brundage chose San Francisco as the recipient of his collection, he envisioned the City as the future international center for Asian art, culture and economic expansion. Clarence Shangraw, who, as one of the museum's original curators knew and worked closely with Mr. Brundage, said, "With this move to Civic Center, the Asian will be strategically located in the political, cultural, and communications heart of San Francisco. And San Francisco is strategically located as the gateway to the Pacific Rim, which is poised for tremendous economic expansion in the twenty-first century. Through the expanded exhibition, cultural and educational programs possible in the larger, centrally-located setting, the Asian will truly be in a position to become what Avery Brundage called the 'the bridge of understanding' between the Eastern and Western worlds." Rand Castile pointed out that the strength and depth of the Asian's collection should be viewed in the context of the rich diversity of San Francisco's population, and the proportion of its culture that is related to the subjects of Asia. "When you go to the beach in San Francisco and look West, you realize you're not at a barrier between Asia and America, but at a boundary," he said. "That means we're neighbors. I want us to be the best cultural neighbor Asia has ever had."

Genevieve Spiegel, Chairman of the Asian Art Museum Foundation and long-term Commissioner and docent said, "We are delighted that through the museum we can offer businessmen from the Pacific Rim a means of participating in American culture in a way that is meaningful to them. The museum is a marvelous vehicle for this, because it is a familiar, yet American institution." Mayor Art Agnos concurs. "The Asian Art Museum is the cultural embodiment of San Francisco as a Pacific Rim city," he said.

"UNDERSTAND MY ART, UNDERSTAND ME"

In today's increasingly international business sphere, it is more important than ever that people of widely differing backgrounds have a universal backdrop for learning about each other. "Major corporations, whether based in Asia or America, operate at a rapidly accelerating pace in the world economy as significant boundaries between trading partners are removed," said Asian Art Commissioner John Williams. Understanding and recognition among people of foreign cultures becomes more critical as the price paid for misunderstanding becomes less affordable. "Art is an expression of the way the mind works," maintains Clarence Shangraw. "If I can begin to understand the art, I can begin to understand the mind."

CULTURE: A COMPETITIVE EDGE

The top people in any field, whether it's high-tech or high-finance, are always going to have a choice of jobs. Asian Art Commissioner James E. O'Brien pointed out that it behooves business to support the arts that create a rich and vibrant cultural environment in the San Francisco Bay Area. "The competition for the best people increases as more companies have subsidiaries and branch offices in desirable places to live. It's a lot easier to attract the top people in your field if you can offer them a job in a cosmopolitan, culturally rich city." Commenting along these lines, Mayor Art Agnos said, "In a diverse community like the Bay Area, the Asian Art Museum brings the cultures of Asia to life, not only for hundreds of thousands of residents, but also for visitors from throughout the world."



Avery Brundage (left) and Mayor John Shelley chatted during the formal public opening of the museum on June 11, 1966.

"It's a lot easier to attract the top people in your field if you can offer them a job in a cosmopolitan, culturally rich city."

JAMES E. O'BRIEN



Architectural rendering by Walter Thomason of the Main Library Building, future Civic Center home of the Asian Art Museum.

"I like the idea of the Main Library structure as a museum."

FORMER MAYOR GEORGE CHRISTOPHER

The Main Library Building

The Main Library building, which opened in 1917, was designed by architect George Kelham as part of San Francisco's master Civic Center plan. The overall civic complex is considered one of the nation's outstanding examples of the "City Beautiful" movement spawned by the Chicago World's Fair of 1893. When the San Francisco Public Library moves to its new building next door on Marshall Square, and the Asian takes possession of and renovates the Main Library building, Fulton Plaza will be fully-ringed with civic and cultural buildings. San Francisco's grand Civic Center will at last be complete.

THE RIGHT IDEA AT THE RIGHT TIME

Mayor Dianne Feinstein, in office from 1978 through 1988, was the author of the proposal for the museum's move from Golden Gate Park. "The Asian Art Museum is truly one of the world's greatest treasures and one of San Francisco's premier attractions," she said. "The magnificence of its collection is an unparalleled glory, and, in my mind, there is no more ideal location for its display than in Civic Center."

Warren Faus, Asian Art Commission chairman at the time of the proposal, and Judy Wilbur, long-term Commissioner, former Commission chairman, and former chairman and current Honorary Trustee of the Asian Art Museum Foundation, enthusiastically endorsed Mayor Feinstein's plan. Mr. Faus, whose tenure as Commission chairman from 1985 through 1987 spanned the shift from the administration of former Director Yvon d'Argencé to the present one of Director Rand Castile, was aware that the Asian was moving out of a somewhat quiet period and into the active mode that characterizes most of its history and its state since the arrival of Mr. Castile. As a long-term supporter of the museum, Judy Wilbur had the insight and overview that comes from years of high-level involvement with the institution. Both she and Mr. Faus recognized that moving to Civic Center was the solution to the museum's increasing need for space and greater accessibility and public exposure.

THREE TIMES THE SPACE FOR ART

In square footage, the Main Library is three times the size of the space the Asian now occupies. That means a much larger portion of the masterworks



Trustee Emerita Judy Wilbur, Director Rand Castile, and Leslie Tang Schilling, collector, and patron of the Asian's Chinese paintings collection.

in the Asian's dazzling permanent collection can be on view. "With the new galleries, the possibilities are endless," said Yoshiko Kakudo, Curator of Japanese Art. "I look forward to the prospect of collecting contemporary Japanese art and the flexibility of being able to exhibit a piece of ceramic sculpture twenty feet high."

There will be greatly enlarged temporary exhibition galleries as well, making it possible for the institution to display traveling exhibitions without dismantling permanent installations. The increased gallery space will enable the museum to build on its tradition of successful large-scale exhibitions such as *The Exhibition of Archaeological Finds of the People's Republic of China*; *5,000 Years of Korean Art*; and *Essence of Indian Art*.

These exhibitions touched and enriched the lives of huge numbers of viewers. Over 800,000 people saw the Chinese archaeological exhibition during the two months it was on view in 1975, setting a still unbroken attendance record for an Asian art exhibition in America. This attendance figure is also the highest of the show's eight other venues around the world. *5,000 Years of Korean Art* drew close to 550,000 viewers while on display from May through September of 1979. This highly successful exhibition, originated by the Asian Art Museum, then traveled to six American museums for 15 months, after which a selection of objects was shown in Europe for four months. *Essence of Indian Art*, on view from August until November of 1986, also attracted large audiences and was an important component of the nationwide Festival of India. "This exhibition is additionally significant because the originating institution, the Grand Palais, is European," said Rand Castile. "We have both received and shared exhibitions with our friends in Europe, and we also share objects with each other through loans for exhibitions."

Larger staging areas for exhibitions will increase ease and efficiency of installing works of art. Expanded study areas will benefit both curatorial staff and the many national and international scholars who come to San Francisco to study rare works in the collection, such as the world's oldest known dated Chinese Buddha figure.

"The Asian's collection stands on its own as one of the preeminent in the world," said Alice Lowe, Chairman of the Asian Art Commission, past president of The Society for Asian Art and charter member of the Docent Council. "We are extremely proud of this unique asset which cannot be duplicated at any price. As such, it deserves its own ample, specially designed display space." Former Mayor George Christopher agrees. "I like the idea of the Main Library structure as a museum. It lends itself to that kind of operation. You have a beautiful architectural form in which to house a great collection of Asian art. If you were constructing a new building today, you might get four walls and a warehouse effect." Rand Castile added that there is a precedent for Asian art being housed in a Beaux-Arts building. "That's the architectural style of most of the great national museums in Asia," he stated.

MANY MORE CULTURAL AND EDUCATIONAL PROGRAMS

In addition to the beauty, stimulation and enrichment provided by the museum's exhibitions, the Asian also engages the community through its multi-cultural committees that promote involvement with the museum, and its lively education and outreach programs and performances. These programs and events draw on both contemporary trends and ancient traditions to present a rich and relevant view of the diverse cultures of Asia. In its new space, the Asian's

"Over 800,000 people saw the Chinese archaeological exhibition during the two months it was on view in 1975."



The Galloping Horse from Gansu, featured in *The Exhibition of Archaeological Finds of the People's Republic of China*. 836,000 people viewed this 1975 exhibition.

enlarged facilities will make possible an expanded program of films, performance and lectures, all of which are designed to bring people into the museum and encourage them to take advantage of its resources.

DOCENTS: AMBASSADORS OF ASIAN ART

The Docent Council is a highly visible example of one of the institution's richest resources. Formed 26 years ago, a year before the museum's opening, its purpose then, as now, was to support the institution by making

Asian art accessible to the public. In the year 1989-90, Asian Art Museum docents conducted over 2800 gallery tours and reached an audience of more than 30,000 adults and children.

In addition to the daily tours of permanent and traveling exhibitions offered by the Docent Council, The Society for Asian Art, in cooperation with the museum's Education Department, sponsors an ongoing series of docent training lectures on the arts of Asia. These lectures by museum curators and Asian art history professors in the Bay Area are central to the rigorous, three-year training course docents specializing in Asian art complete. The lectures are open to the public for a nominal fee and provide access to the community's top experts on Asian art.

The reinstalled galleries and increased program of traveling exhibitions resulting from the move to Civic Center will further stimulate the already active docent tour and lecture programs.

MUSEUM SHOP

Visitors may experience the cultures of Asia on yet another level when they visit the museum's new store, which they will find stocked with publications by Asian Art Museum curators and other experts on Asian art, as well as an intriguing array of crafts and sundry items from the many countries of the Orient.

EASY ACCESS

"Ideally, a municipal museum should be a very easy place to visit," said Director Rand Castile, noting that the

Asian's new location is accessible via nine different bus lines, BART, and the daily foot traffic in Civic Center. Tourists, both English speaking and non-English speaking, who come to San Francisco because they view it as an attractive and culturally rich city will find it easy to visit the Asian in its new home. Bay Area residents and tourists alike will enjoy its proximity to the neighboring cultural institutions and many fine restaurants in the area. Teachers, frequent visitors to the museum with their students of all ages, will appreciate the convenience of being able to combine a trip to the Asian with a trip to the library.

Commented former Mayor Alioto, "I know if Avery Brundage were alive today, he would be delighted with a Civic Center building for his collection. He would know what that means."



ABOVE: Professor James Cahill (left) instructed the first class of docents 26 years ago. Among them is Alice Lowe (far right), currently an active docent and Chairman of the Asian Art Commission.

BELOW: Children learn Chinese brush painting techniques in a school program offered by the museum's Education Department.



Avery Brundage and His Collection

SELF-MADE MILLIONAIRE; SPORTSMAN; COLLECTOR

On September 18, 1887, Avery Brundage was born in Detroit, Michigan. When he was six years old, his parents and the entire Brundage family moved to Chicago, the city which became his home for the rest of his life. During his childhood, he lived part of the time with his uncles, aunts, and grandparents, who no doubt contributed to the development of his character traits of self-discipline, determination, and independent thought and action. A strong student, Brundage also excelled in competitive sports. After he graduated from the University of Illinois, his athletic ability and competitive spirit led him to compete in the 1912 Stockholm Olympics decathlon event. This trip to Europe for the Olympics also marked the beginning of his interest in collecting art, one he passionately pursued from that point on.

THE UNIVERSAL MAN

In 1914, 1916, and 1918, Brundage was named U.S. All-Around Champion and was then selected to serve on the International Olympic Committee. He balanced his duties on the delegation, which involved much travel, particularly to Asia, with his successful career as a construction engineer in Chicago. His exposure to the arts and cultures of the Orient had such an impact on him that he became a prolific collector of Asian art and a believer in Daoism. In looking at his two endeavors, engineering and collecting, it could be said that his buildings in Chicago shaped the visual appearance of its North Shore in much the same way that his legacy to San Francisco, The Avery Brundage Collection, shaped this city's cultural environment.

Mr. Brundage's collecting activities, and life, were defined by his keen advocacy of the Olympic concept of the universal man, in sports and in culture. He took his art world associates to sports events, and athletes to museums. Brundage was the International Olympic Committee President from 1952 to 1972 and the driving force in re-establishing the Cultural Olympics in Rome in 1960.

EARLY AND EXPANDING COLLECTING INTERESTS

Mr. Brundage's first interests in Asian art were Japanese woodblock prints and *netsuke*, miniature carvings used as toggles on a man's kimono sash. A major turning point in his collecting occurred in 1935 when he saw the Burlington House Exhibition of Chinese art in London. Although he had been familiar with Chinese art prior to this exhibition, it provided him a directional focus when he was at a receptive point in his collecting career. He began actively studying and acquiring Chinese art, particularly 3000 year-old Chinese ritual bronzes, about which he became an authority. Among the choice bronzes in The Avery Brundage Collection are a number of those which were in the Burlington House exhibition that so inspired him.

During this period, his interests broadened and deepened. He concentrated on groups or series of objects, at the same time studying, acquiring, and eliminating pieces from his burgeoning collection, all the while maintaining constant communication with Asian art specialists in Europe, Japan, and the U.S. The collection of 1500 Chinese ceramics he assembled, for example, is so comprehensive that it represents a complete history of the medium from prehistory to the present day.

In the late 1940s and 1950s, Avery Brundage's ever expanding collecting interests grew to include the art of Korea, India, Southeast Asia, and the Near East. In 1965, the Santa Barbara Museum of Art mounted a loan show of 202 objects—sculpture in all media—from his new collecting endeavors. The exhibition was a precursor of Brundage's dream of "creating a great public museum of Oriental art" on the West Coast.

"A municipal museum should be a very easy place to visit."

RAND CASTILE

"As mayor, I proposed locating the museum in Civic Center as testimony of San Francisco's lasting connection to the rich artistic heritage of Asia."

FORMER MAYOR DIANNE FEINSTEIN

“The Asian Art Museum is truly one of the world’s greatest treasures and one of San Francisco’s premiere attractions.”

FORMER MAYOR DIANNE FEINSTEIN



15th-century Chinese blue-and-white porcelains are often referred to as “the masterworks of Ming,” and the Asian Art Museum proudly houses 45 such masterworks. This particular example was once in the collection of Shah Jahan, the Mogul Emperor who built the Taj Mahal. The Avery Brundage Collection.



Detail of a 16th-century Indian painting illustrating an episode from the love epic Laur Chandra; the majority of the leaves of this famous portfolio reside in the Prince of Wales Museum, Bombay. Gift of The Society for Asian Art.

REALIZING THE DREAM

On July 15, 1959 Avery Brundage signed an agreement with the City to give his magnificent collection in trust and perpetuity to the people of San Francisco. Mayor George Christopher made him an Honorary Citizen of San Francisco, presenting him with a key to the City. The Board of Supervisors unanimously adopted a resolution to provide, through a special civic bond issue, funding to build a wing on the de Young Museum to house The Avery Brundage Collection. Prior to the election the following year, an exhibition of 137 selected works of art from the collection was put on view. San Franciscans flocked to this showing and then resoundingly approved the bond issue that secured the collection for the City.

When Mr. Brundage finally assembled under one roof in San Francisco his collection, which had been stored in several locations across the country, it was so vast that he admitted that even he was not sure of the exact number of objects it contained. A comprehensive cataloguing effort was undertaken with initial assistance from art scholars Victor Merlo and Jan Fontein, and then Yvon d'Argencé. Mr. d'Argencé became consultant to The Avery Brundage Collection in 1964, and was named Director and Chief Curator of the museum in 1968. He served in that capacity until his retirement in 1985.

Recalling the dynamics between former Director d'Argencé—now retired and growing grapes at his family estate in the Loire Valley—and Avery Brundage, Clarence Shangraw said, “They complemented each other beautifully. Mr. Brundage was probably most comfortable dealing with Europeans. His closest friends were German, French, and Swiss; and Mr. d'Argencé, who has a fine and rigorous academic background, had enormous respect for Brundage's achievements.”

Avery Brundage continued to refine and build his collections until a year before his death in 1975. He worked closely with Mr. d'Argencé and the newly-appointed curatorial staff of Clarence Shangraw, Yoshiko Kakudo, Huang Woan-Jen, Terese Tse Bartholomew, and Sylvia Ch'en Shangraw. During this period he acquired, with their assistance and recommendations, his finest examples of Indian and Khmer sculptures and outstanding Chinese paintings by Ming and Qing masters.

CONTINUING THE LEGACY

“All the while that he was acquiring art for the museum, Mr. Brundage's intent was for his collection to serve as a catalyst for other collectors and donors,” observed Clarence Shangraw. “It did then, and it still does today.” Promulgating Mr. Brundage's collecting activity, Marjorie Seller, as ongoing chairman of the Acquisitions Committee, has provided the museum with invaluable support in its endeavors to enlarge Avery Brundage's core collection. During the period from 1960 through 1975, George F. Jewett, James M. Gerstley, Gwin Follis, and Ransom Cook provided significant and valuable support for the Asian for both acquisitions and expanded museum activities through the special funding committees they established.

Important gifts of art also stand out in the rich inventory of contributions made by generous and civic-minded individuals, such as Roy Leventritt's collection of over 240 pieces of blue and white porcelain. These objects were assembled with great care and expertise over a 30-year period beginning in the 1930s. Eighty Indian miniature paintings were given by George Hopper Fitch, a gift which provides an important graphic dimension to the arts of India in the collection. In 1971, Ed Nagel donated 46 objects, many of them Indian sculpture, one of his keenest interests. Among the Chinese items given by him are two pottery tiles from the early 7th century that take their place with eight other similar ones given by Avery Brundage. Fifty Kosometsuke porcelains—Chinese blue and white ware made exclusively for Japanese



Exterior of the Asian Art Museum.

“Whereas, it is the intent and purpose of the City to take full advantage of this unparalleled opportunity to create an Oriental Art Museum with its Western facade as well as its galleries and installations designed to convey the atmosphere and mood of the various periods and cultures of the Orient, thus making a presentation which will be unique among the museums of the world and a tremendous asset to the community in which it is located.”

FROM THE CONTRACT BETWEEN AVERY

BRUNDAGE AND THE CITY AND COUNTY OF SAN

FRANCISCO, JULY 15, 1959



George Hopper Fitch, major donor of Indian paintings, made a point about one of the works of art on view in an exhibition in May, 1970.

consumption—were given by Effie B. Allison. These objects provide important representation of this porcelain style, heretofore absent in the collection. Thanks to Richard Gump's generosity and interest in Asian art, the museum has in its collection a number of fine Japanese prints and Chinese jades; and the galleries for Indian and Himalayan art that bear his name are a legacy that attests to his interest in South Asia. The most recent gift to the museum is the James and Elaine Connell Collection of Thai Ceramics. Presented in 1989 and 1990, this group of almost 200 pieces represents a definitive survey of the art of the Thai potter.

In addition to the Richard Gump Gallery, a number of other galleries in the Asian Art Museum are named for individuals who have generously given of their resources. When Avery Brundage agreed to donate the second half of his collection to San Francisco, Cyril Magnin made funds available to endow a jade room as a gesture of appreciation to him. During the fundraising drive to raise the \$1.5 million needed to secure the Brundage collection, substantial gifts were received from Adrian Gruhn, Mrs. T.A. Soong, and the Robert Lurie Foundation. In recognition of these generous benefactions, Gruhn Court, the T.A. Soong Gallery and the Babette G. Lurie Gallery were named to honor the donors. Thanks to a grant also received at this time from the Osgood Hooker Fund of The San Francisco Foundation, a gallery was named to honor Mr. Hooker. In a later gift to the museum, the Robert Lurie Foundation generously provided additional funds to endow the Lurie Gallery.

Mr. and Mrs. Willard Caro, while visiting the museum to see an exhibition, expressed interest in endowing a gallery. Their subsequent inquiries about doing so resulted in the Lenette and Willard Caro Gallery. Mr. G. Frederick Faudé, out of interest in Asian art and willingness to help the institution, also made a substantial gift to the museum to endow the gallery named in his honor.

In a gesture of appreciation to the Tang family for their ongoing support of the Chinese painting collection, the P.Y. and Kin May Tang Gallery was recently named in their honor. The famous landscape *River Pavilion, Mountain Colors* painted by Ni Zan in 1368, a promised gift from Leslie Tang Schilling, is but one example of the family's generosity and commitment to the acquisition of Chinese paintings.

Galleries have also been named in recognition and appreciation of the enormous ongoing support the Asian Art Museum has received from George F. and Lucy Jewett, James and Elizabeth Gerstley, and Marjorie Bissinger Seller, who over the years have given so tirelessly of their time and so generously of their resources.



Willard Caro, Phyllis Shorenstein, Lynette Caro, Yvon d'Argencé, and Walter Shorenstein (left to right), at the October 17, 1972 dedication of the Lenette and Willard Caro Gallery.

Among the many individual donors who currently contribute to the collection's growth, patrons Walter and Phyllis Shorenstein have generously and graciously made possible major acquisitions of Chinese paintings and lacquers, Japanese paintings, Southeast Asian bronzes, and Indian sculptures. One of their particularly stunning acquisitions, at present on loan to the museum, is a remarkable handscroll, *Orchids and Southern Grasses*, painted in 1304 by the celebrated Yuan Dynasty artist Zhao Mengfu.

In addition to the many outstanding bequests from individuals, the museum also receives valuable collective support from The Society for Asian Art; The Museum Society and its Auxiliary; and the Connoisseur's Council, founded by Mrs. John Bunker. These groups have made important contributions throughout the museum's history that have enabled its collections to grow.

An Anniversary Year of Special Exhibitions and Events

Throughout 1991, the Asian celebrates its 25th anniversary by presenting a series of special exhibitions and events. Designed to reach across to all members of the community, activities are scheduled that both engage old friends and attract new ones to the museum.

OPENING OF REINSTALLED KOREAN GALLERIES

The anniversary year events began in January with the official opening of the reinstalled Korean galleries, now located on the main floor of the Asian Art Museum. The Asian takes pride in the fact that it is the only museum in the Western world with a curator of Korean art. In congratulation and recognition of this and of the quality of the museum's collection of Korean art, the National Museum in Seoul lent 15 choice objects for the anniversary year. Paintings, including rare Korean portraiture, are among these loan objects featured in the reinstalled galleries. Other pieces lent by the Korean museum include gold objects and Buddhist sculpture.

THROUGH MARCH 3: WOMEN: AUSPICIOUS AND DIVINE

This intriguing exhibition of works in the museum's collection of Southeast Asian art that portray women, appropriately ends its 12-month showing during the museum's celebration year. The Asian is the only American museum with a curator of Southeast Asian art, thanks to a million dollar endowment gift from the Paul L. and Phyllis Wattis Foundation in 1988.

MARCH 18: SILVER ANNIVERSARY INAUGURAL DINNER

The private citizens and civic dignitaries who helped secure, safeguard, and support The Avery Brundage Collection are the guests of honor at a 25th anniversary dinner at the Pan-Pacific Hotel. Former mayors George Christopher, Joseph L. Alioto, and Dianne Feinstein join Mayor Art Agnos as Honorary Co-Chairmen of the dinner.

APRIL 17-AUGUST 18: WISDOM AND COMPASSION: THE SACRED ART OF TIBET

A major exhibition of Tibetan art, this showing of 159 masterworks of painting and sculpture was organized in association with Tibet House of New York City. The exhibition is arranged along religious lines and for the first time, the differences in the four Buddhist sects of Tibet are clearly explained. Works of art from the various sects are placed in the appropriate religious contexts. The exhibition includes 31 masterpieces from the State Hermitage, Leningrad, which have never been seen in the United States. Founding Chairman of Tibet House, actor Richard Gere, and His Holiness the Dalai Lama, spiritual and political leader of the Tibetan people who was honored with a Nobel Peace Prize, played key roles in the genesis of the exhibition. Both will attend the opening reception. For three weeks during the exhibition, a contingent of monks from the Dalai Lama's private monastery will create a colored sand mandala six or seven feet in diameter in Gruhn Court. At the end of the exhibition, in keeping with the cornerstone of Buddhist philosophy that all things are impermanent, the mandala will be ritually destroyed.

*"Civic-minded
contributors have made
the museum what it is today."*

RAND CASTILE



Adrian Gruhn Court, photographed within a year of its dedication in 1970. This picture was chosen to appear on the cover of the Pacific Bell telephone directory that same year.



The famous Chinese artist, Zhao Mengfu, painted Orchids and Southern Grasses for a family friend in 1304. Sometime in the mid-18th century, this painting entered the Qianlong Emperor's imperial collection. China's last emperor, Henry Puyi, presented this scroll to a Japanese general who took the painting back to Japan where it resided until 1987 when it was sold at auction. At the time of purchase, it fetched the highest price ever paid for a Chinese painting, setting a trend that continues today. On loan from the Collection of Mr. and Mrs. Walter H. Shorenstein.



This Koryo period celadon ewer elegantly reflects the aristocratic tastes of 12th-century Korea; specialists from the National Museum of Korea have admitted that had this ewer remained in its culture of origin, it would assuredly be registered as a National Treasure today. The Avery Brundage Collection.



River Pavilion, Mountain Colors, dated 1368, painted by Ni Zan, who was one of the Four Great Yuan Masters. He occupies an important place in Chinese painting history. As an artist, he embodied the ideals of the Confucian scholar and his distinct style influenced innumerable later Chinese painters. On loan from the Collection of the Tang Family.

The Asian's Education and Outreach departments also offer a number of special programs in conjunction with the exhibition. They include performances of ritual chanting and meditation by the monks who create the sand mandala; a lecture series; school programs; a performance of Tibetan opera by the San Francisco-based troupe Chaksam-pa; and a film series titled *Tibet: Dreams and Documents*.

Visitors interested in learning more about the significance of Buddhist symbols such as the lotus and the crown may visit the museum's interactive video display. This ongoing installation, located at the entrance to the permanent Himalayan galleries, makes innovative use of high technology to preserve an ancient culture.

JUNE 6: ODYSSEY THROUGH THE ORIENT

This year the museum's popular gala benefit party takes place at the newly-renovated Sheraton Palace Hotel in San Francisco. The festive event features a bountiful sampling of the delicious and exotic cuisines of Asia, dancing, and entertainment. All who wish to support the Asian by attending this party are invited to contact the museum for information regarding reservations.

JUNE 9: FAMILY DAY CELEBRATION

Children and their families are invited to the Asian Art Museum's family celebration on June 9, a date within one day of the official public unveiling of the Brundage collection 25 years ago. A traditional lion dance will lead the way into the museum for an afternoon of festive entertainment and activities. Children may make *tormas* (Tibetan cultural objects) from PLAY-DOH®, have their faces painted, and learn from Asian Art Museum docents the mythological and historical significance of the costumed characters they encounter roaming through the galleries. Party favors of coloring books published by the museum, balloons, and other treats complete the afternoon.

SEPTEMBER 28, 1991-JANUARY 4, 1992: THE SCULPTURE OF INDONESIA

In conjunction with the nationwide Festival of Indonesia scheduled throughout 1991, the Asian presents a major showing of classical Indonesian art. The 120 objects, assembled from Indonesian, European, and American collections, range from delicate gold jewelry to life-size stone sculptures. The works span a period of 800 years, from the Bronze-Iron age through the 15th century. Many of the pieces lent from Western collections have never been shown together with those in the national collections of Indonesia.

The Asian also plans a full complement of exhibition-related education and outreach programs. They feature gamelan performances in Golden Gate Park's Music Concourse in celebration of the exhibition opening; lectures; a scholarly interdisciplinary symposium; a film series titled *Projected Radiance*; and shadow puppet and dance performances.

Adding another dimension to the exhibition is an audio-visual presentation on the subject of Indonesian temples and other monumental architectural works. Viewers not only are introduced to some of the greatest achievements of ancient Indonesian culture, but also see the extraordinarily successful techniques employed by modern-day archaeologists for reconstruction and restoration of their architectural heritage.

"It is not going too far to say the Asian Art Museum is the brightest jewel in the diadem of San Francisco's culture."

FORMER MAYOR JOSEPH L. ALIOTO

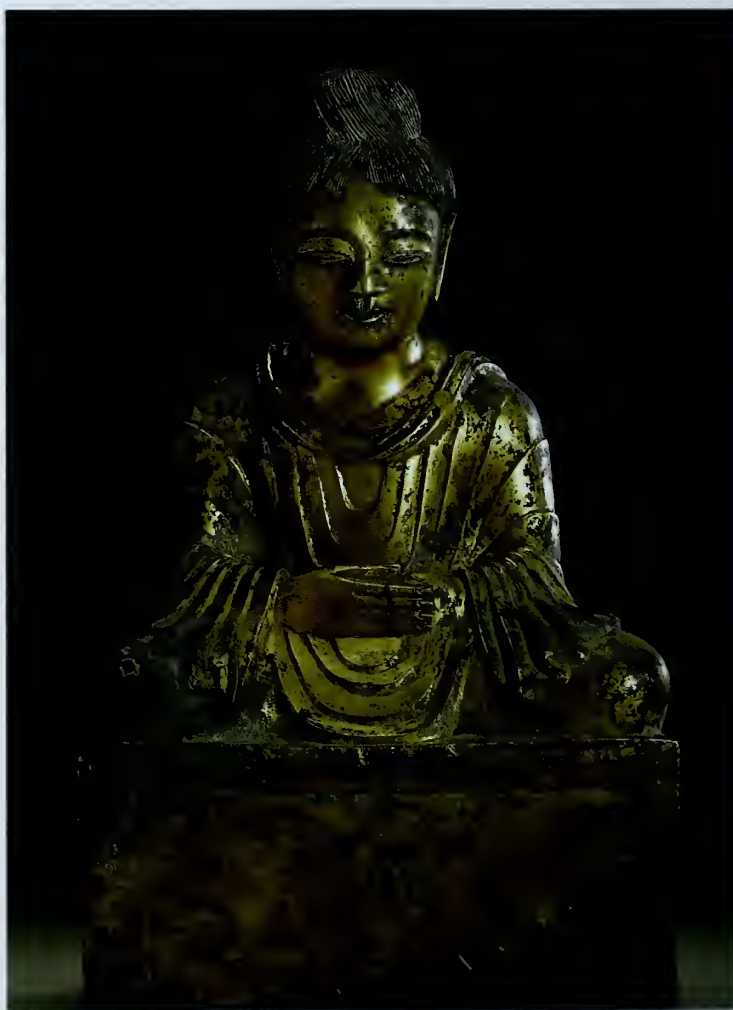
Support the Asian; Endorse the Future

With these special anniversary year exhibitions and events, the Asian Art Museum of San Francisco celebrates its past and present achievements. It also celebrates its future.

Twenty-five years is a remarkably short period of time to encompass the many milestones in the museum's history. The future, as we approach the year 2000, is vastly more complicated than many would have predicted when the Asian opened its doors in 1966. Avery Brundage, though, was among those who foresaw the intricacies of an increasingly international world economy. He also anticipated the key role that cultural appreciation and respect would play in a complex world environment, and the value of art as a common language for understanding.

Former Mayor Dianne Feinstein, too, anticipated the importance and impact of Asia's role in the world economy. "As mayor, I proposed locating the Asian Art Museum in Civic Center as testimony of San Francisco's lasting connection to the rich artistic heritage of Asia. By locating there, the museum will lock in forever the historic relationship of San Francisco as a gateway to the Pacific Rim," she said.

Achieving the many cultural, educational, and economic benefits of Mr. Brundage's vision of San Francisco as the international center for Asian art, culture, and study is only a move away. You can help make it happen.



This world-famous Brundage Buddha bearing a dedicatory date of 338 A.D. has the distinction of being the world's oldest known dated Chinese Buddha. It was part of a cache buried during a Buddhist suppression and was accidentally recovered in the 1880's after a torrential rainstorm washed away part of a bank where the figure was reportedly found. The Avery Brundage Collection.



Dynamic posturing and metallic tension hallmark this 14th-century Vijayanagar depiction of Krishna dancing as he confronts the evil Naga snake King who begs for Mercy, in a sculpture made for a South Indian temple. The Avery Brundage Collection.

Major Events

1953

In letters to the presidents, Avery Brundage offers his collection of Asian art to UC Berkeley, UCLA, and Stanford University. For various reasons, all three institutions are unable to accept the collection. Brundage then offers his collection to the City of San Francisco.



This superb Thai meditating Buddha in the Utong style of the 13th century was featured in A Decade of Collecting, commemorating the Asian's rapid growth through acquisitions during its first ten years; because of Thai national laws now prohibiting the export of such antique Buddha figures from that country, the San Francisco icon is a signal rarity. The Avery Brundage Collection.

1956

FEBRUARY

Santa Barbara Museum of Art is first California showing of the Brundage collection; the exhibition consists of 202 sculptures in all media. Brundage publicly announced his dream "of creating a great public museum of Asian arts to be located, preferably, on the West coast."

1957

APRIL

The Society for Asian Art is founded "to foster the knowledge and enjoyment of the arts of Asia and to aid in establishing in one of San Francisco's museums a distinguished collection of Asian Art." Co-chairmen are Mrs. Roger Kent and Paul A. Bissinger.

1958

SEPTEMBER 11

Avery Brundage withdraws his offer to the City of his "5-million dollar collection of Asian art," because the City has not positively responded to his offer. Emergency meetings called by Mayor Christopher and museum officials to find a way to regain Brundage's offer.

OCTOBER 5

Mayor Christopher, City Attorney Lawrence Mana and Museum Trustee R. Gwin Follis fly to Santa Barbara to persuade Avery Brundage to reconsider; they come to an agreement.

1959

APRIL 7

San Francisco Board of Supervisors unanimously adopts resolution to provide suitable funding for accessioning Brundage's collection. Brundage is made Honorary Citizen of San Francisco.

JULY 15

Avery Brundage signs an agreement with the City for the donation of his collection of Asian art to the City of San Francisco provided the City constructs a home for it. Brundage will donate half at the time of completion of the building and the rest of the collection over a period of 25 years.

NOVEMBER

Park Commission unanimously approves the expansion of the de Young Museum to house Brundage's collection.

1960

MAY 10 - JUNE 12

de Young Museum exhibits 137 selected objects from Brundage's collection, so citizens can view and appreciate it before the bond issue in the June primary election. In the foreword to the catalogue of the exhibition, Laurence Sickman, Director of the Nelson-Atkins Museum of Art, writes: "There is good reason to believe that the objects of Asian Art offered San Francisco by Avery Brundage comprise the last comprehensive collection in this field that can be assembled in our time."

JUNE 7

Bond measure easily passes, issuing \$2,750,000 to add an Asian wing to the M.H. de Young Memorial Museum.

1961

Gardner Dailey, of San Francisco, is selected as architect.

1962

SEPTEMBER

Jan Fontein, then director of the Amsterdam Museum for Asian Art, within the Rijksmuseum (later director of the Museum of Fine Arts, Boston), comes aboard to serve as consultant to the museum and to architect Gardner Dailey.

1963

SEPTEMBER

René Yvon d'Argencé appointed Consultant to The Avery Brundage Asian Art Collection.



1964

FEBRUARY 5

Roger Broussal appointed conservator.

OCTOBER

Construction begins on the Asian wing for the Brundage collection.

Avery Brundage sends exhibition to Tokyo for the Tokyo Olympics.

In this Tibetan 17th-century icon of Chakrasamvara, the energies of the male and female figures in sexual union personify wisdom and compassion; an exhibition on the sacred art of Tibet opens April 17, 1991 at the Asian Art Museum, in the presence of the Dalai Lama. The Avery Brundage Collection.



Shibata Zeshin, 19th-century Japanese lacquer craftsman and painter, depicts in this album leaf a kaijinso, or wayward priest out fund-raising for his temple in order to redeem his evilness. The Avery Brundage Collection



Opening day, June 11, 1966.

1965

JUNE

Docent Council established to train docents for the Brundage Collection.

1966

JUNE 11

New building for The Avery Brundage Collection officially opened to the public; first tours



Detail of a Japanese screen depicting Westerners in 17th-century Japan; Avery Brundage purchased this screen in Tokyo in May, 1958, while attending an Olympics Committee Meeting; Yukio Yashiro, an art expert on Japan's National Treasure Committee, recommended this screen to Brundage. It debuted in a San Francisco showing of the Brundage Collection in 1960.

of the collection given by the Docent Council. Staff included Yvon d'Argencé, consultant (later director); curators Clarence Shangraw, Yoshiko Kakudo, and Huang Woan-Jen; and Roger Broussal, conservator.

AUGUST 29 - SEPTEMBER 4

An international symposium on the arts of Asia includes 250 scholars, collectors, and dealers from around the world.

1967

MAY 1-JUNE 4

Exhibition: *Chinese Art from the Collection of H.M. King Gustaf VI Adolf of Sweden.*

SEPTEMBER 15-NOVEMBER 15

Exhibition: *Fantastics and Eccentrics of Chinese Painting.*

Fred Cline appointed librarian.

1968

JANUARY 18-DECEMBER 27

Exhibition: *Chinese Treasures from The Avery Brundage Collection* tours the U.S.; shown first at Asia House Gallery, New York, then the Detroit Institute of Arts, Art Institute of Chicago, Honolulu Academy of Arts, Seattle Art Museum, and Portland Art Museum. Catalogue.

MARCH 28-JUNE 9

Exhibition: *Unknown India: Ritual Art in Tribe and Village*; organized by the Philadelphia Museum of Art, sponsored by The Society for Asian Art.

SUMMER

Sylvia Ch'en Shangraw appointed Assistant Curator of Chinese Art; Terese Tse (Bartholomew) appointed Research Curator.

OCTOBER 1- NOVEMBER 30

Exhibition: *Selected Works of World Art: Avery Brundage Collection*; sent to National Museum of Anthropology, Mexico City, for 19th Olympiad.

1969

JANUARY 15 - FEBRUARY 16

Exhibition: *Chinese Treasures from The Avery Brundage Collection* shown at deYoung Museum, completing U.S. tour.

MAY 27-JULY 1

Exhibition: *New Acquisitions of Asian Art*.

JULY 2

Avery Brundage signs a contract with the City of San Francisco donating the second part of his collection to the City; Mayor Alioto and Board of Supervisors appoint Asian Art Commission as governing body of the Museum, then known as Center for Asian Art and Culture.

Asian Art Museum Foundation established.

JULY 30

Asian Art Commission sworn in by Mayor, inauguration of George F. Jewett, Jr., as Chairman, Asian Art Commission.

Terese Tse (Bartholomew) appointed Curator of Indian and Southeast Asian Art.

NOVEMBER 22- FEBRUARY 1, 1970

Exhibition: *Indian and Southeast Asian Stone Sculptures from the Avery Brundage Collection*; shown as an opening exhibition at the Pasadena Art Museum, then at the Miami Art Center, Dallas Museum of Fine Arts, Joslyn Art Museum, and Lakeview Center for the Arts and Sciences, Peoria. Catalogue.

1970

FEBRUARY 5 - MARCH 15

Exhibition: *In Pursuit of Antiquity*, the Earl Morse collection of Chinese Ming and Qing dynasty paintings.

APRIL 5-AUGUST 2

Exhibition: *Chinese Treasures from the Avery Brundage Collection*; Osaka Exchange Exhibition for Expo '70, shown first in Osaka, then Tokyo, Fukuoka, and Takaoka. Catalogue.



APRIL

Dedication of Adrian Gruhn Court.

Dedication of the Osgood Hooker Gallery.

JUNE 12 - JULY 19

Exhibition: *Animal Style Art from East and West*.

SEPTEMBER 15-OCTOBER 25

Osaka Exchange Exhibition: *Paintings from the Abe Collection and Other Masterpieces of Chinese Art*; shown here, then in Seattle, Pasadena, and Honolulu.

DECEMBER

Dedication of the T.A. Soong Gallery.

This unique Chinese bronze ritual vessel in the shape of a Rhinoceros was commissioned in the 11th-century B.C. by the last king of the Shang Dynasty, and remained buried until 1883 when it was unearthed in Shandong province. It then remained with the family descendants of Confucius until it was sold. The Avery Brundage Collection.

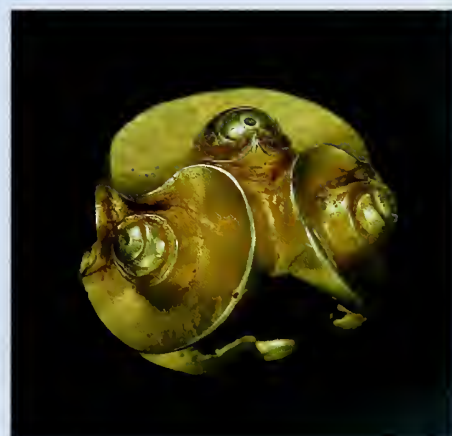
1971

MARCH 30

Official opening of the Magnin Jade Room.

JUNE

The Museum Society formed to serve as membership organization for the newly merged de Young and Palace of the Legion of Honor museums, with George Hopper Fitch as chairman. It resulted from the merging of the de Young Museum (Mrs. Gunther R. Detert, chairman) and the Patrons of Art and Music (Adolph S. Rosekrans, chairman). The Junior Committee of the de Young Museum Society became The Museum Society Auxiliary.



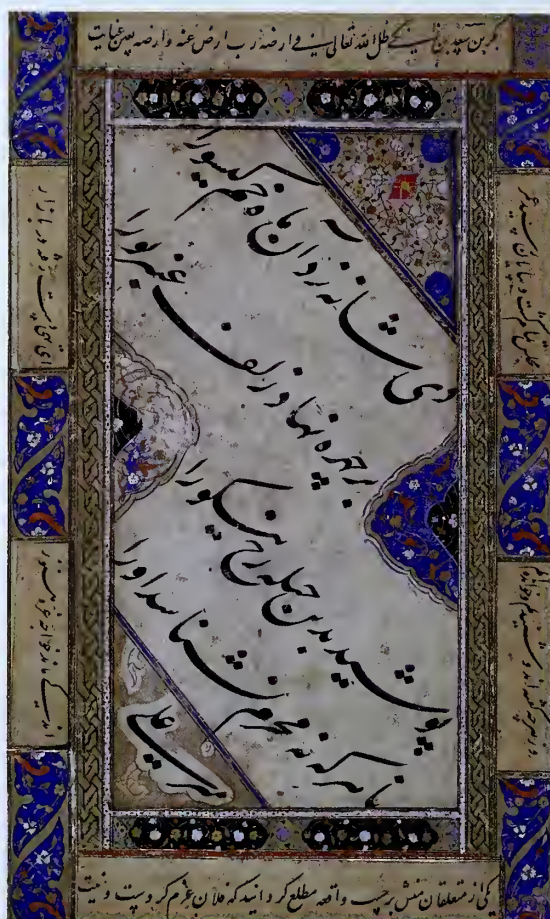
This Japanese ear clip composed of swirling cloud patterns is one of many items of Southeast Asian gold jewelry recently added to the permanent collection; in 1992 the Asian will host an important exhibition, Philippine Gold. Gift of Linda Noe Laine in memory of the Honorable Clare Boothe Luce.

SEPTEMBER 8

Inauguration of James M. Gerstley as Chairman, Asian Art Commission.

NOVEMBER 22–DECEMBER 26

Exhibition: *Chinese Gold, Silver and Porcelain: The Kempe Collection*; organized in Stockholm.



This richly illuminated page features 16th-century Persian calligraphy by the celebrated Mir Ali. Gift of the Todd Williams Memorial Fund and The Society for Asian Art.

1972

MAY 19–JULY 16

Exhibition: *Ancient Indonesian Art of the Central and Eastern Javanese Periods*, organized by Asia House; catalogue by Dr. Jan Fontein; the first AAM exhibition funded by the National Endowment for the Arts; chairman Nancy Hanks opens the exhibition.

FALL

Debut installation of selected examples from the Leventritt collection of Chinese blue-and-white porcelain, a collection of 240 ceramics transferred from the deYoung in 1969.

OCTOBER 17

Dedication of the Lenette and Willard Caro Gallery.

NOVEMBER 16–JANUARY 2, 1973

Exhibition: *Chang Dai-chien: A Retrospective Exhibition*; organized by the Asian Art Museum with Chang Dai-Chien. Catalogue.

DECEMBER 5

Official opening of Japan Center Extension Museum Gallery; continues until 1986.

1973

JANUARY

Accreditation by the American Association of Museums.

JANUARY–JUNE 17

Exhibition: *1972 Acquisitions*.

JUNE 28

Inauguration of William E. Goetze as Chairman, Asian Art Commission.

JULY 2

Diana Turner (Fish) appointed Curator of Education.

JULY 10–AUGUST 21

Exhibition: *A Flower from Every Meadow*; Indian miniature paintings, organized by the Asia House Gallery, New York.

SEPTEMBER 26

Asian Art Museum officially renamed.

OCTOBER 4–NOVEMBER 18

Exhibition: *Hans Popper Collection of Oriental Art*; 131 Chinese and Korean objects; shown here then at the Worcester Art Museum, Baltimore Museum of Art, Cleveland Museum of Art, and Seattle Art Museum. Catalogue.

DECEMBER 10–MARCH 4, 1974

Exhibition of objects donated by Edward M. Nagel, including Luristan and Khmer bronzes, Indian and Chinese sculpture, jades, and Chinese, Korean, and Japanese ceramics.

Private contributions fund the remodeling of entire basement floor of museum to allocate space



Chinese jade hair ornament (or mortuary head-rest) in the modernistic shape of a truncated tube; the oldest jade in The Brundage Collection, it comes from the Eastern Manchuria Hong Shan culture, dating from 4,000 to 3,000 B.C.

for Library, Education Department, and Preparators' Workshop.

The Museum Society extends its membership umbrella to include the Asian Art Museum.

1974

APRIL-DECEMBER

Exhibition: *Blue-and-White Ceramics from Various Countries.*

MAY

Dedication of the Babette G. Lurie Gallery.

OCTOBER 4-31

Exhibition: *Visions of Tantric Buddhism.*

OCTOBER 23-DECEMBER 1

Exhibition: *Japanese Netsuke from The Avery Brundage Collection*; organized for the Dallas Museum of Fine Arts.

OCTOBER 24

Doctor of Fine Arts degree conferred on Avery Brundage by the University of San Francisco.

1975

JANUARY

James Gerstley becomes acting Chairman of Asian Art Commission.

MARCH 6-APRIL 3

Exhibition: *Rarities of the Musée Guimet*, organized by Asia House Gallery. Catalogue.

APRIL 1-30

Exhibition: *Four Centuries of Japanese Screens.*

APRIL 21-23

American Association of Museum's Curatorial Conference held at the Museum.

MAY 5

Annual meeting honors founders of The Society for Asian Art.

MAY 8

Death of Avery Brundage.

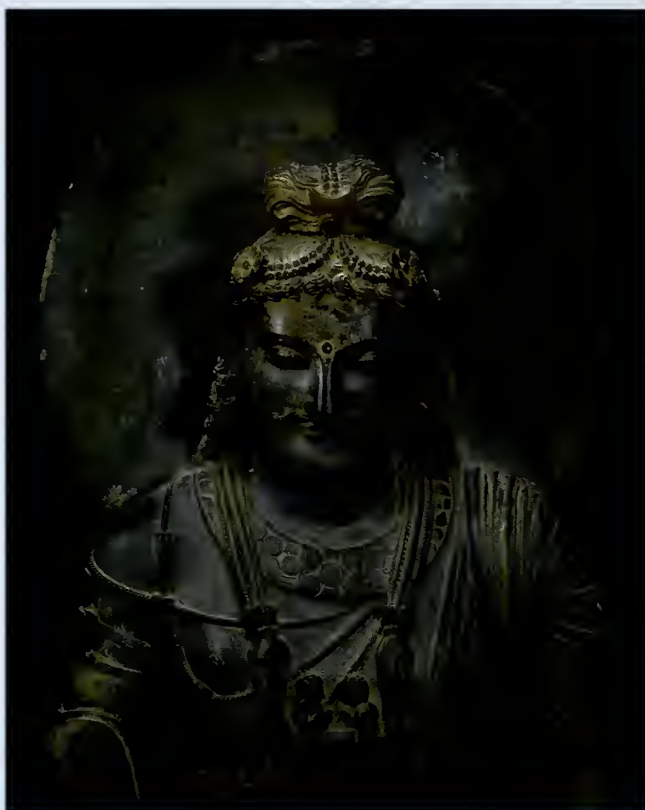


MAY 21

Memorial Service for Avery Brundage at Grace Cathedral; speakers include Mayor Joseph Alioto, Mrs. Richard Pettit, William Goetze, and René-Yvon d'Argencé.

This ladies' overdress of silk embroidery and gold-thread conching on silk ganze is dated by stitched-in inscription to December 5, 1595 and is known to have been made for the Empress Dowager Li, the most powerful woman at the time. It is the only dated Ming textile known. Purchase of the City Art Trust Fund.

Detail of a schist-carved, near life-sized Gandharan Bodhisattva Maitreya; Gandhara was a Greek satrapy in present-day Northwest India and Pakistan after Alexander's conquest; thus the visible incorporation of Greek and Indian ideas and ideals in the Buddhist art peculiar to this region about 2,000 years ago. The Avery Brundage Collection.



JUNE 28-AUGUST 28
Exhibition: *The Exhibition of Archaeological Finds of the People's Republic of China*; major funding from the National Endowment for the Humanities; attendance was 835,891, the highest attendance for any Asian art exhibition in San Francisco.

NOVEMBER
Proposition 13 passed by California voters. City funding declines for all departments.

DECEMBER 1
By City directive, the Museum starts charging admission.

MAY 10-JUNE 20
Exhibition: *Indian Drawings and Painted Sketches, 16th through 19th Centuries*; organized by Asia House Gallery and the Fogg Art Museum.

JUNE 28-AUGUST 1
Exhibition: *Selections from the Rudolph Schaeffer Collection of Oriental Art*; 62 Chinese and Korean items in honor of Rudolph Schaeffer's 90th birthday.

NOVEMBER
Dedication of the C. Frederick Faudé Gallery.

NOVEMBER 15 - MARCH 15, 1977
Exhibition: *A Decade of Collecting*; 280 objects, emphasizing Southeast Asian and Indian sculpture, Chinese and Japanese paintings, and Iranian metalwork. Catalogue.

WINTER
Oriental Art, published in London, devotes an entire issue to the Museum showcasing the remarkable growth during the Museum's first decade; scholarly articles by curatorial staff.

1977
MAY 17 - JULY 10
Exhibition: *Chinese Folk Art*; 137 objects from American collections, 15th-20th century, organized by Dr. Tseng Yu-ho Ecke, of Honolulu. Catalogue.

SEPTEMBER 6
Inauguration of Alexander D. Calhoun as Chairman, Asian Art Commission.

NOVEMBER 8 - DECEMBER 11
Exhibition: *Chinese Ceramics from Japanese Collections*; organized by the Agency for Cultural Affairs of the Japanese Government and U.S. participating institutions. Catalogue.

1976
Teachers' workshop program established by the Education Department.

MARCH
Asian Art Museum director and members of the Asian Art Commission visit the People's Republic of China.

APRIL-SEPTEMBER
Exhibition: *Emaki and Other Handscrolls*.



These two foot-long 10th-century B.C. stags reflect artistic achievements during the Amlash culture of Ancient Iran, a culture that once existed in a fertile crescent along the Caspian Sea's southern shores. The Avery Brundage Collection.

1978

MARCH

Stephen Little appointed
Associate Curator of Chinese Art.

APRIL 11 - MAY 14

Exhibition: *Westerners in Japan: 1639-1880*; organized by the Kobe City Museum of Namban Art and the Meadow Brook Art Gallery of Oakland University, Michigan. Catalogue by Prof. Calvin L. French.



Former curator of Chinese art Stephen Little accompanied celebrated actress Helen Hayes (right) and a companion as they viewed the Magnin Jade Room on one of the special tours the museum offers for collectors and patrons.

JUNE

Jarvis-Gann Act severely cuts
Museum budget.

JUNE 16 - SEPTEMBER 21

Exhibition: *I-Hsing Wares*; organized by AAM in conjunction with China Institute in America. Catalogue.

1979

Because of budgetary cutbacks, Senior Curator initiates exhibition program of thematic mini-exhibitions drawn from the Museum's extensive permanent collection; support comes from Institute of Museum Services and City Exhibition funds.

JANUARY 26 - MARCH 11

Exhibition: *Folk Traditions in Japanese Art*; organized by Victor and Takako Hauge and the International Exhibition Foundation; sponsored by The Society for Asian Art. Catalogue.

MARCH 28 - APRIL 1

Treasures of the Orient; exhibition and sale to benefit The Society for Asian Art. Catalogue.



Director Yvon d'Argencé escorted Joan Mondale, a leading advocate of the arts, through the exhibition *5,000 Years of Korean Art* in 1979. President Jimmy Carter headed the National Committee for the exhibition.

MAY 1 - SEPTEMBER 30

Exhibition: *5,000 Years of Korean Art*; organized by Asian Art Museum in conjunction with the National Museum of Korea; exhibition draws 549,159 visitors to the Museum before traveling to the Seattle Art Museum, The Art Institute of Chicago, Cleveland Museum of Art, Boston Museum of Fine Arts, The Metropolitan Museum of Art, and Nelson-Atkins Museum; major funding provided by the National Endowment for the Humanities. Catalogue

Film: *Discovering the Art of Korea*; produced by Paula Lee Haller; filmed in Korea and at the Asian Art Museum.

MAY 12-13

Symposium on Korean Art, sponsored by The Society for Asian Art.

JUNE

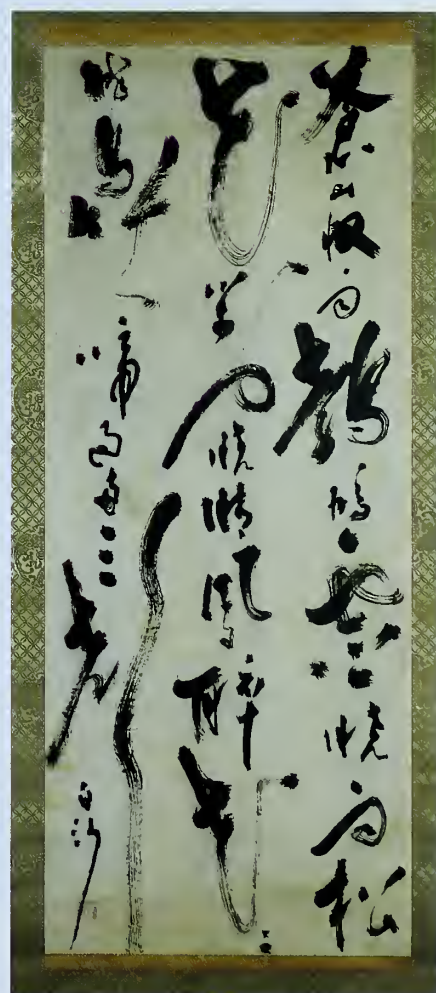
Docent Council establishes Speaker's Bureau to reach new audiences with information about the collection.

JUNE 15-AUGUST 1

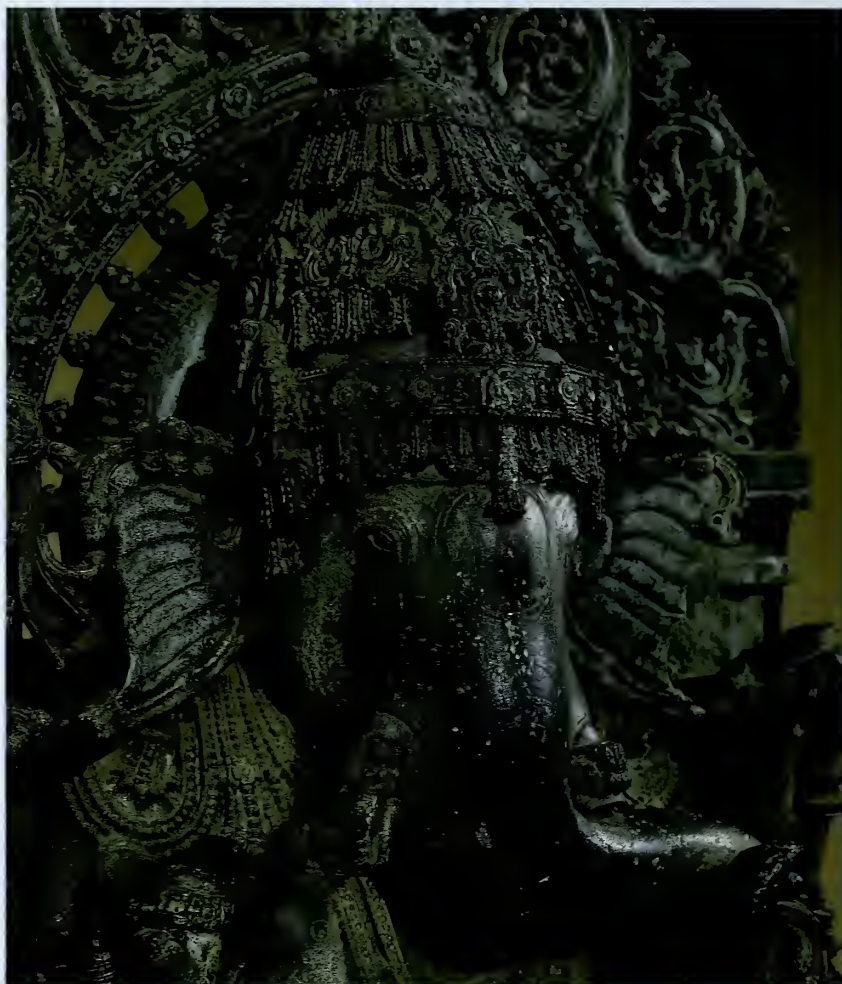
Exhibition: *Chinese Porcelains Found at Drake's Bay*; in conjunction with the 400th anniversary of Sir Francis Drake's landing in California.

NOVEMBER 6

Inauguration of Mrs. Philip J. McCoy as Chairman, Asian Art Commission.



The Song of the Fisherman, calligraphy in the Crazy-Grass script, floridly brushed by Chen Bosha (1428 - 1500 A.D.), is one of many famous Ming calligraphies in the permanent collection. The Asian is nearly alone among American museums that can boast of a first-rate assemblage of an art form traditionally ranked at the top of the Chinese hierarchy of arts. Gift of the Asian Art Museum Foundation.



Detail of 13th-century Ganesha, the elephant-headed God who is the Remover of All Obstacles in Hindu religious thought and practice. This stone statue once graced the façade of a South Indian Hoysala temple; it was a featured object in an exhibition of Indian stone sculptures that toured extensively in 1969 and 1970. The Avery Brundage Collection.

1980

Museum's Development office opened.

APRIL 8 - MAY 25

Exhibition: *Song of the Brush: Japanese Paintings from the Sanso Collection*, a private American collection; organized by the Seattle Art Museum. Catalogue.

JUNE - JULY

Thematic Exhibitions: *Neolithic Painted Pottery from Northwestern China* and *Chinese Calligraphy*.

JULY - AUGUST

Two issues of international journal *Apollo* devoted to the Asian Art Museum collections; scholarly articles by curatorial staff.

AUGUST 8 - APRIL 15, 1981

Thematic Exhibition: *Religious Art of Nepal*.

AUGUST 28 - SEPTEMBER 28

Exhibition: *Treasures from the Rietberg Museum*, from Zurich.

1981

FEBRUARY 25

Museum bequest of Effie B. Allison Collection of 50 Kosometsuke and other blue-and-white porcelains.

APRIL 18 - SEPTEMBER 29

Thematic Exhibition: *Netsuke: Myth and Nature in Miniature*. Catalogue.

MAY 22-24

Treasures of the Orient II; sponsored by The Society for Asian Art to benefit the Asian Art Museum.

SEPTEMBER 10

Inauguration of Mrs. Brayton Wilbur, Jr. as Chairman, Asian Art Commission.

OCTOBER 3 - DECEMBER 1

Exhibition: *Nagasaki and Yokohama Prints from the Richard Gump Collection*. Catalogue.

DECEMBER 6- FEBRUARY 1, 1982

Thematic Exhibition: *Southeast Asian Sculptures: Buddhist and Hindu Themes and Styles*.

1982

FEBRUARY 2 - MAY 18

Thematic Exhibition: *Gandharan Sculpture: An Alexandrian Heritage*.

MARCH 2 - JUNE 6

Exhibition: *The Effie B. Allison Collection of Kosometsuke and Other Chinese Blue-and-White Porcelains*. Catalogue.

MAY 22 - AUGUST 30

Thematic Exhibition: *Arts of the Ch'ing Court (1644-1912)*.

SEPTEMBER 4-OCTOBER 26

Thematic Exhibition: *The Art of Tea in East Asia*.

SEPTEMBER 5

So Kam Ng appointed Assistant Curator of Education.

SEPTEMBER 23

\$300,000 Challenge grant from the National Endowment for the Arts becomes the cornerstone for a \$5 million endowment.

OCTOBER 30 - JANUARY 4, 1983
Thematic Exhibition: *K'ang-hsi Porcelains*.

Dr. Patricia Berger appointed Curator of Chinese Art.

1983

MARCH 3

Queen Elizabeth II of England and President Reagan visit the Museum.

MAY 4- SEPTEMBER 30

Exhibition: *Treasures from the Shanghai Museum: 6,000 Years of Chinese Art*; originated by Asian Art Museum and organized in co-operation with the San Francisco-Shanghai Sister City program; first exhibition ever organized with a museum in China; first exhibition catalogue demonstrating traditional Chinese methodology of their art and history; travels to the Field Museum of Natural History, Museum of Fine Arts, Houston, and Smithsonian Museum of Natural History; major funding for the exhibition from Control Data Corporation, Minneapolis. Catalogue.

MAY 16 - AUGUST 7

Exhibition: *Gems of Chinese Art*; 135 objects from the Asian Art Museum, presented at the Hong Kong Museum of Art in commemoration of the 100th anniversary of the Urban Council. Catalogue.

MAY 20-21

International symposium on Chinese art and archaeology, sponsored by The Society for Asian Art as a tribute to the Shanghai Museum and Asian Art Museum and to commemorate the Society's 25th anniversary.

Brush painting classes start in the museum, having begun as a Docent in-school program in 1973.

OCTOBER 3 - JANUARY 17, 1984
Exhibition: *Bamboo Carving of China*; organized by China Institute, N.Y.

OCTOBER 15

Marco Polo Ball, to celebrate the 25TH anniversary of The Society for Asian Art and to benefit the Endowment Fund of the Asian Art Museum.

NOVEMBER 1-30

Exhibition: *Kakiemon Porcelain: A Colorful Tradition*; organized by the AAM and the Mitsui Group of Companies in Japan; attended by National Treasure Kakiemon XIV who presented the Museum with one of his masterworks.

Commencement of Asian communities Outreach Program, funded through City of San Francisco budget initiated by Mayor Dianne Feinstein.



This rare 11th-century example of stone sculpture is one of four in the museum from Champa, a long-lost civilization that once occupied Southern Vietnam. It comes from the site of Thu-thien. On loan from the Christensen Fund.



1984

Reaccreditation of the Asian Art Museum by the American Association of Museums.

JANUARY 23 - APRIL 10

Thematic Exhibition: *Medieval Stone Sculpture from Eastern India*.

Detail from a 19th-century Korean *Guardian King of the West*, a monumental scroll painting featured in the newly opened Korean Art Gallery off Gnuhn Court. Gift of Connoisseur's Council and The Museum Society Auxiliary.



This rare, etched blue glass bowl, influenced by "Venetian" glass, was made at Beijing's Imperial Glasshouse, probably with the input of European Jesuit glass-makers; the Qing Yongzheng Emperor (r. 1725-35) offered this bowl as tribute to Tibet during his reign. Gift of Jules and Hilda Koch.



Japanese Zen artist Sekkyakushi (active 2nd quarter, 15th century) painted *Taming of the Ox*, illustrating a Zen interpretation of a way to satori (instant enlightenment), as reference to taming one's rash mind. This painting is so significant it has been repeatedly published in Japan and abroad in books about Japanese Zen ink paintings. Gift of the Ney Wolfskill Fund.

APRIL 15 - SEPTEMBER 18
Thematic Exhibition: *Asian Masterpieces in Wood*.

APRIL 21 - AUGUST 31
Thematic Exhibition: *Japanese Ceramics* at Japan Center Extension.

MAY
Alexis Pencovic appointed Chief Conservator.

JUNE - AUGUST 19
Museum stays open each Wednesday evening until 8:45 P.M.

JUNE 15-JULY 29
Exhibition: *Auspicious Spirits: Korean Folk Paintings and Related Objects*; organized by the International Exhibition Foundation, Washington, D.C.; sponsored by the Koret Foundation.

AUGUST 25
The Museum begins offering free admission on Saturday mornings.

SEPTEMBER 9 - DECEMBER 4
Thematic exhibition: *Selected Masterpieces of Near Eastern Art*.

OCTOBER 3
Dedication of the Richard Gump Gallery.

1985

JANUARY
Richard Mellott appointed Curator of Education.

JANUARY 6 - MARCH 19
Thematic Exhibition: *Masterworks of Ming: 15th century Blue-and-White Porcelains*.

MARCH 24 - JUNE 25
Thematic Exhibition: *The Hundred Flowers: Botanical Motifs in Chinese Art*; tours U.S. under the auspices of the American Federation of Arts, Oct. 10, 1987 - Feb. 5, 1989: Columbus Museum of Art, University of Rochester Art Gallery, Grand Rapids Museum of Art, Worcester Art Museum, and Huntsville Museum of Art.

JULY
After 20 years Yvon d'Argencé retires as Director and Chief Curator and becomes Director Emeritus; Clarence Shangraw is appointed Acting Director.

JULY 1 - OCTOBER 29
Thematic Exhibition: *Art with the Written Word from China and Japan*.

SEPTEMBER
Warren Faus inaugurated as Chairman, Asian Art Commission.

OCTOBER 8 - JANUARY 5, 1986
Exhibition: *Japanese Fan Paintings from Western Collections*, organized by the New Orleans Museum of Art.

NOVEMBER 5 - JANUARY 21, 1986
Thematic Exhibition: *The Art of Wine in East Asia*.

NOVEMBER 6
Rand Castile named Director-elect.

NOVEMBER 8
Krishnattam performances, part of the Festival of India sponsored by Asian Art Museum's Outreach Program in Golden Gate Park's Bandshell, attracted 3,000 people during its one performance.

NOVEMBER 21
Phyllis and Walter Shorenstein Foundation donates \$500,000 to Acquisitions Fund.

DECEMBER 17 - JANUARY 26, 1986
Exhibition: *Kawari Kabuto: Spectacular Helmets of Japan*; organized by Japan Society, New York; funded by Sumitomo Corporation.

Museum celebrates 20th Anniversary of the National Endowment for the Arts with a reception.

Acting Director and members of the Asian Art Commission invited to participate in 60th Anniversary Celebration of the National Palace Museum, Taipei.

Mayor Dianne Feinstein with the Mayors of Osaka and Shanghai visit the Sister City photographic exhibition *Reconstruction of the Japanese Tea Garden Gates*.

Connoisseur's Council established under the leadership of Commissioner Emma Bunker to support the purchase of objects for the permanent collection

1986

JANUARY 1

Rand Castile assumes Directorship; Clarence Shangraw is appointed Chief Curator.

JANUARY 25

Dedication of Lucy and George F. Jewett, Jr., Gallery.

JANUARY 28 - MARCH 4

Thematic Exhibition: *San Francisco Bay Area Collects Asian Art: The Museum's 20th Anniversary*. 20th Anniversary exhibition to highlight major gifts to the Asian Art Museum, showing one object to represent each year from 1966 to 1986.

FEBRUARY 10 - NOVEMBER 26

Exhibition: *Stones of Eternity: Chinese Jades from the Asian Art Museum* at the Hibernia Bank, 210 California Street.

MARCH

Exhibition: *Indian Sculpture from the Asian Art Museum*; organized by the Asian Art Museum to be shown at the San Francisco Airport; seen by more than 700,000 people.

MARCH 11 - JULY 29

Thematic Exhibition: *Marvels of Medieval China: Those Lustrous Song and Yuan Lacquers*.

APRIL 25-26

International Symposium on Chinese lacquers, sponsored by The Society for Asian Art.



Elaborately made up dancer in the Krishnattam performances, one of the numerous programs sponsored by the museum's Outreach Department.

AUGUST

Yoko Woodson appointed Associate Curator of Japanese Art.

AUGUST 5-NOVEMBER 9

Exhibition: *Esseuce of Indian Art*; part of nationwide Festival of India; included a grand finale of Indian song and dance in Golden Gate Park; major funding by National Endowment for the Humanities.

AUGUST 20

Return of the two Tang dynasty tomb guardian sculptures (stolen in 1971) through the cooperation of the San Francisco Police Department.

NOVEMBER 15 - MARCH 1, 1987

Thematic Exhibition: *Gauesha: The Elephant-Headed God*.



This 2,000-year-old Chinese jade caricature of a bear scratching her head is one of over 1,200 jades in the permanent collection. In 1969 during one of his many visits to the museum, Brundage teased the senior curator, inquiring whether or not as a Chinese art specialist he had ever seen a humorous she-bear. When the curator admitted he didn't think any existed, Brundage, with full Olympian energy, reached into his pocket and fetched this marvellous carving, remarking "Now you know that there's at least one." The Avery Brundage Collection.

Video: *Mr. Oh: A Korean Calligrapher*; Richard Mellot, Curator of Education, Executive Producer; wins second place in Fine Arts from National Educational Film and Video Festival (Oakland, 1986); Certificate of Excellence from INTERCOM '86; and the Chris Plaque from the 34th Annual Columbus International Film Festival, 1986.

DECEMBER

Linda Scheffler appointed Chief Conservator.

The first museum retreat is held to discuss future objectives. It establishes a mission statement and the outline of a five-year plan for the future of the Museum.

1987

JANUARY 27 - APRIL 26

Exhibition: *Shigeo Fukuda, From Japan: Venus Transmogrified*; organized by the Asian Art Museum in association with the artist.

MARCH 7 - JULY 12

Thematic Exhibition: *Ancestral Dwellings: Furnishing the Han Tomb*.

JULY 18 - NOVEMBER 15

Thematic Exhibition: *Later Japanese Lacquers*.

Video: *Bone, Flesh, Skin: The Making of Japanese Lacquer*; Richard Mellott, Curator of Education, and So Kam Ng, Associate Curator of Education, Executive Producers; wins Golden Eagle award from CINE; silver plaque from INTERCOM '88; Best of Show award in 12th Annual San Mateo County Fair Video Competition; Finalist in 1987 American Video Conference (Los Angeles); and Honorable Mention from National Educational Film and Video Festival (Oakland, 1988).

SEPTEMBER

Mrs. Brayton Wilbur, Jr. reinaugurated as Chairman, Asian Art Commission.

OCTOBER 8

Odyssey Through the Orient, Avery Brundage Centennial commemorative fund-raiser; inaugurates annual fund-raising event.

NOVEMBER

Dedication of the James M. and Elizabeth Gerstley Gallery

Dedication of the Marjorie Bissinger Seller Gallery.

NOVEMBER 25 - MARCH 27, 1988

Thematic Exhibition: *Paths to Enlightenment: Saints and Bodhisattvas*.

1988

APRIL 6 - JULY 12

Thematic Exhibition: *Asian Embroideries*.

APRIL 8 - 10

Museum retreat focuses on space needs, alternative solutions to the space problems, and financial concerns. It was concluded that the Asian Art Museum must move to a larger building and that the Main Public Library building offered by the City was an appropriate solution.

MAY 1

Professor James Cahill is named the first Distinguished Visiting Curator.

MAY 17 - AUGUST 26

Travelling Exhibition: *Extraordinary Persons: Japanese Art of the Premodern Era 1553-1853*; funding by DFS Group, Ltd.

MAY 26 - JUNE 1

Exhibition: *Traditional Chinese Flower Arranging*; with flower arrangers from the National History Museum, Taipei.

JULY 1

Museum receives \$1 million endowment from the Paul L. and Phyllis Wattis Foundation.

JULY 20 – MARCH 5, 1989
Thematic Exhibition: *Myths and Rebuses in Chinese Art*.

SEPTEMBER
Dr. Nancy Hock appointed Paul L. and Phyllis Wattis Foundation Curator of Southeast Asian Art.

NOVEMBER 8
Asian Art Commission becomes Charter Commission by City referendum.

DECEMBER 14 – FEBRUARY 26, 1989
Travelling Exhibition: *Suzuki Lacquers: Recent Works by Mutsumi and Misako Suzuki*; funded by Nippon Denro.

1989

JANUARY 1
James M. Gerstley retires as Chairman, Asian Art Museum Foundation; Mrs. Brayton Wilbur, Jr. inaugurated as Chairman.

Mrs. Lewis Lowe inaugurated as Chairman, Asian Art Commission.



The museum's Southeast Asian galleries are the only ones in the U.S. under the care of a curator devoted solely to the art of Southeast Asia; this curatorial chair was made possible by an endowment gift from the Paul L. and Phyllis Wattis Foundation in 1988.

MARCH 21
James Gerstley receives San Francisco Chamber of Commerce 1989 Individual Business Leader Award.

FEBRUARY 15– APRIL 2
Traveling Exhibition: *Views from Jade Terrace: Chinese Women Artists, 1300-1912*; organized by the Indianapolis Museum of Art, Catalogue.

MAY 2
Dr. Kumja Kim appointed Curator of Korean Art, the first curatorship outside Korea devoted solely to Korean art.

Ad Hoc Planning Committee established to plan move to Civic Center; John Williams, Chairman.

MAY 5 – SEPTEMBER 4
Thematic Exhibition: *Curators' Choice: Metalworks from Asia*.

SEPTEMBER 20 – JANUARY 1990
Thematic Exhibition: *Looking at Patronage: Recent Acquisitions of Asian Art*. Catalogue.

OCTOBER
Tibetan thangka electronic sketchbook, interactive video developed by Xerox and the museum, installed.

OCTOBER. 17
Loma Prieta earthquake; museum closes for 7 days; reopens Wednesday, October 25; 26 objects are affectively damaged; all but two are repairable.



One of three ancient gold crowns featured in *5,000 Years of Korean Art*, from the National Museums of Korea, 1979. Over one-half million people saw this exhibition.

NOVEMBER

Seismic Bond Issue approved by voters; included funds for seismic reinforcement of Main Public Library in Civic Center.

Gift of the James and Elaine Connell Collection of Thai Ceramics, 195 pieces.

1990

MARCH 7 - JULY 15

Exhibition: *Yani: The Brush of Innocence*; organized by Nelson-Atkins Museum of Art; major funding by United Technologies and California Arts Council. Catalogue.

MARCH 21 - MARCH 3, 1991

Thematic Exhibition: *Women Auspicious and Divine: Images of Southeast Asia and India*.

APRIL 3

Mrs. Brayton Wilbur, Jr. is elected the Foundation's first Honorary Trustee.

JULY 4 - OCTOBER 28

Thematic Exhibition: *The Qing Master Potter*; Guest Curator Sheila Keppel; major funding by the National Endowment for the Arts.

AUGUST

Renovation of Magnin Jade Room as a loan exhibition gallery.

AUGUST 22 - OCTOBER 28

Exhibition: *Master of the Lotus Garden: The Life and Art of Bada Shanren*; organized by Yale University Art Gallery. Catalogue.

Mrs. Hart Spiegel inaugurated as chairman of the Foundation, succeeding acting chairman Brook Byers.

OCTOBER 10 - DECEMBER 9

Exhibition: *Yokohama: Prints from Nineteenth-Century Japan*; organized by Arthur M. Sackler Gallery, Washington, DC.

1991

JANUARY 23

Korean Gallery reinstalled on first floor; inaugurates the Silver Anniversary year.

Public opening of The P.Y and Kin May Tang Gallery.

APRIL 17 - AUGUST 18

Exhibition: *Wisdom and Compassion: The Sacred Art of Tibet*; travelling exhibition organized by the Asian Art Museum in association with Tibet House, New York; 159 masterworks from 17 museums and 4 private collectors; major sponsorship from the National Endowment for the Humanities. Catalogue published by Harry N. Abrams.

SEPTEMBER 28 - JANUARY 5, 1992

Exhibition: *Sculpture of Indonesia*; organized by the National Gallery, Washington, D.C., as part of the Festival of Indonesia.



The style of this marvelous 4" high Standing Buddha carved in ivory reflects the Indian Pala tradition, but the figure's sweet expression and graceful movement hallmark a Nepalese provenance. Gift of the Connoisseur's Council.

In Appreciation

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 Elizabeth Ingalls

Curatorial Captions:
 Clarence F. Shangraw

Design:
 Clifton Lemon

Design and Production Assistance:
 Bill Hollowell

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